

K S O R

Guide

TO THE ARTS

SEPTEMBER 1987

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



"SCIENCE IS WHAT YOU KNOW, PHILOSOPHY IS WHAT YOU DON'T KNOW."

—BERTRAND RUSSELL

Ancient Greeks developed philosophy to explain the workings of nature. With today's rapid expansion of scientific knowledge and technology, we need more than ever to understand the WHY of the universe. Ethics. Logic. Human nature. Symbolology.

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SOUTHERN OREGON STATE COLLEGE

K S O R

Guide

T O T H E A R T S
 SEPTEMBER 1987

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Wiseman Gallery - 6

Cover by Judy Howard

whose current works are on exhibit
 at the new location of Hanson Howard
 Galleries at 82 North Main, Ashland

KSOR welcomes your comments
 1250 Siskiyou Blvd., Ashland, OR
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FROM THE DIRECTOR'S DESK

Climbing New Mountains

KSOR's past year has been one characterized by change, change in personnel, facilities and programming. It has been a challenging time. And while some of these changes are clearly visible, such as the addition of local news, others are more subtle. Their effects will be long-term ones.

Ideally, one might want to slow down a bit and assess the effects of this period prior to initiating any new changes. However, other factors often operate to modify ideal approaches.

After two years' planning, early in 1987 Southern Oregon State College filed FCC applications to build two new satellite radio stations. One would serve Coos Bay and the other Klamath Falls. Listeners in both those areas were acquainted with these filings at that time and expressed warm support for the proposals. Both stations would be operated from KSOR's Ashland studios and would carry substantially the same programs already heard on KSOR. There would be no local studio in either of these two communities at this time. In effect, just as our translator system has made KSOR a mini-network of sorts, these two stations would, with KSOR, form a public radio network in this region.

In May, 1987 we filed an additional application to construct such a second station in the Medford/Ashland area. This station, which would operate at substantially lower power than KSOR, would carry some of the same programming already heard on KSOR and some other programs, similar in style to KSOR's program services, for which KSOR air time is not available. This station, too, would be operated from our existing Ashland studios on the Southern Oregon State College campus by our existing personnel. Since we would not need to build new studios for these stations, and would not need to add new staff to operate them, their operating expenses would be relatively low.

The construction cost of the Coos Bay and Klamath Falls stations will be predominantly supported by federal equipment grants dedicated to that purpose. The remaining additional funds will be provided by our listeners in each community specifically for this project. The second Rogue Valley station will be constructed largely from equipment already on hand at KSOR and, therefore, requires no general fundraising solicitation.

One might easily ask why these steps are being taken, particularly now. For the Coos Bay and Klamath Falls stations, the stimulus comes largely as a result of spectrum

congestion which has called into question our continued ability to serve these areas by translator. Some readers will recall earlier columns in which I expressed our concern over the precarious and preemptible nature of our translator frequency assignments. These translator frequencies have been heavily impacted by newly developing FM stations by religious organizations. Some KSOR listeners have already had their KSOR reception adversely affected by such stations in areas where we had run out of translator frequencies to which to "retreat." Over the past two years, it became increasingly clear that we would eventually lose our ability to provide service in areas by translator and this naturally concerned us and our listeners in these areas. The satellite radio stations for which we have filed provide the logical method of preserving public radio service in these communities. We also have the hope that better, and stronger, service from us in these areas will increase their support for public radio. And added support from additional listeners we will serve in Coos Bay and Klamath Falls will help pay the bills that support public radio service for all of our listeners.

Another factor in our analysis was the rapid growth in the FM band. In Coos Bay we applied for the last available FM frequency; in Klamath Falls we asked for the second last remaining spot on the dial. We were concerned that further filings in those areas might preclude future options or embroil us in lengthy and costly legal contests with some future unknown potential applicant for any given frequency. Filing at this time allows us to file applications which are uncontested.

The second Rogue Valley service will provide public radio signals to some local areas that presently do not receive an adequate signal. It will also permit us to present some programs, generally at no added cost, for which KSOR air time is not available. To that extent we may be able to give some listeners choices in programming which are not presently possible. With the annual cost of operating such a station at less than \$10,000, we believe it will prove a cost effective method of providing many of our listeners with additional programming alternatives. And since we already possess most of the equipment necessary to build such a station, we decided that this was a good time to begin.

For the moment we don't want to try to elaborate on the program service which the new Rogue Valley station will provide. We're still awaiting the FCC construction permit. Suffice it to say that we do have some new things in mind that we think will interest many of you.

Some of you may be concerned that these changes, once in place, will alter the type of service KSOR already provides. It will produce more change of course, much of it internal here in our Ashland studios and not visible to our listeners. And there is no denying that operating four stations

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KSOR is owned and operated by Southern Oregon State College, Ashland & broadcasts in Dolby-encoded stereo at 90.1 with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lk.	88.5
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

KSOR-FM, 1250 Siskiyou Blvd.
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and all of our translators will require some new methods in our studio operations. I can tell you that we are quite sensitive to the issue of change. We don't seek it for its own sake. However, we are persuaded that the resulting service we provide our listeners will be worth the stress that change produces.

And there will be changes. Some of you may hear public radio in the future over these new stations which will have different call signs than KSOR. Since they, like our translators, will be on different frequencies than those to which you may be accustomed, you will need to learn the new dial positions. And here in Ashland, the operational requirements

will demand more of our staff.

However, I can assure you that some things will remain the same. We are still committed to providing you with a personal, relevant public radio service at the lowest possible cost. We are committed to producing public radio in our region rather than importing it from distant points. We believe that basic to these goals is the continued incorporation of the many talents and devoted services of the students and volunteers whose efforts already supplement the work of our permanent staff. We are committed to presenting you a quality radio service.



One of the 12 antenna elements of KSOR's main transmitter

I have always believed that a medium so personal as radio projects a definite personality. Visiting with you as many hours a day as KSOR does in your home or car, it can hardly help but be perceived in particular ways, possessing particular personality traits. We have always devoted considerable thought and care to KSOR's personality because ultimately it determines the value and relevance of the station's services to listeners.

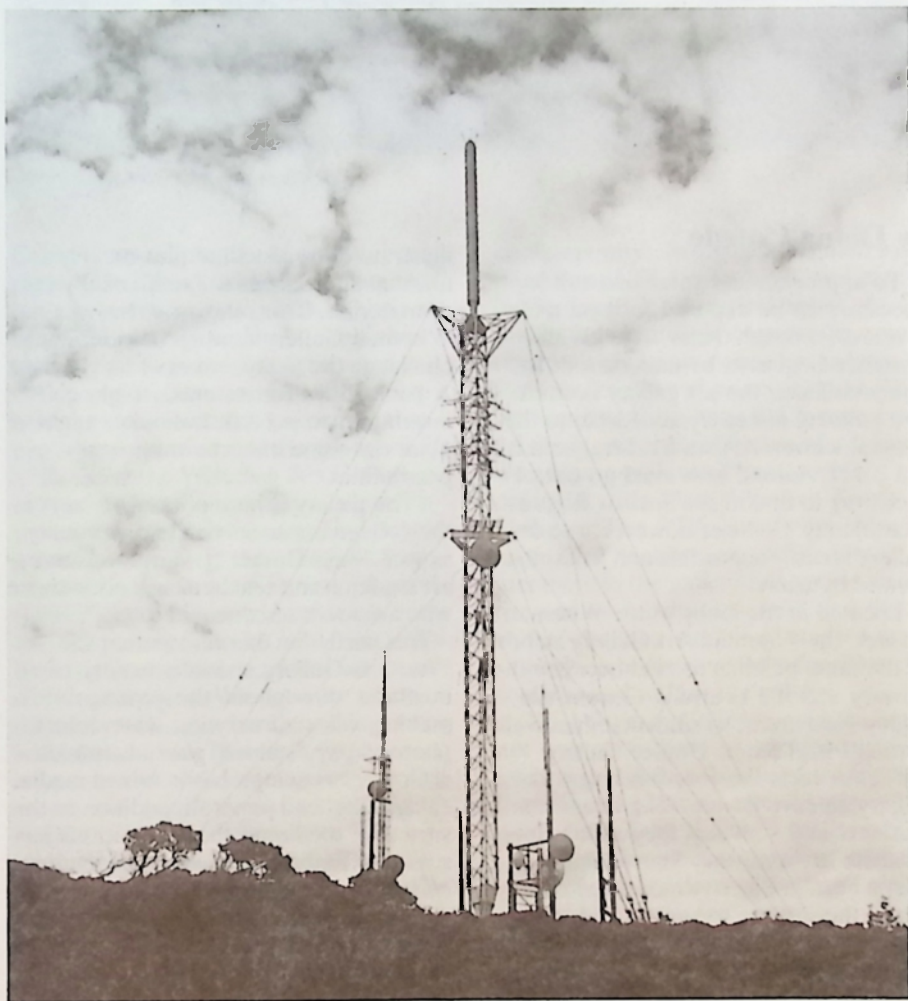
What will *not* be changing is the character, the personality, of the public radio programming we provide to you. We just think there will be a little more of

it, presented with somewhat improved quality to many of you, and provided with the secure knowledge that our frequencies will remain available for those purposes in the years to come.

There are literally mountains to climb to complete these installations and we will be telling you more about them as they near completion. But I wanted to assure all Guild members that these services represent a continuation of the same journey we began many years ago, the same journey we have had the privilege of traveling with you all along.

— **Ronald Kramer**

Director of Broadcast Activities



KSOR's antennae sit high on the King Mountain towers



Wiseman Gallery



by Diana Coogle

To appreciate the value of art, it is necessary to be exposed to it on a continual enough basis that its importance begins to be understood. In many colleges, the art gallery is stuck in a building not easily accessible to the general viewer. Art students frequent it, but other visitors, who must go out of their way to find it, are few. At Rogue Community College, however, the art gallery is easily accessible and its exhibits viewed by many.

Located in the lobby of the Wiseman Center, the Wiseman Art Gallery stands in the same building as, and between the Library and the Learning Center, two highly used areas, so students often walk through it. Tommi Drake, Gallery Director, feels the location helps the gallery achieve its aim. "I've heard many students and staff say they didn't appreciate art until they started walking past a certain piece two or three times. Then they begin to understand why people would hang a piece of art in their homes."

Drake likes to choose shows that

illustrate unusual techniques or unusual approaches to familiar subjects or materials. Thus, shows at the Wiseman Gallery tend to broaden and challenge the perspectives of its viewers. A batik show, for instance, might give inspiration to a batik hobbyist, might point out some hitherto unknown possibilities.

"The gallery is here not only to serve the college but to serve the community as well," says Drake. "I want it to serve art students and teachers as well as those who are more uneducated to art."

It is partly for that reason that the Wiseman Gallery shows a variety of mediums throughout the year: print-making, oils and acrylics, watercolors, photography, stained glass, ceramics, sculpture, weavings, batik, mixed media, calligraphy, cast paper. In addition to this variety of mediums, the applications jury strives to find the best works in a variety of focuses: traditional, contemporary, expressionistic, experimental from local, regional and national artists. As much as possible, exhibitors are present at the opening reception of each show.



Works of Curtis Otto, March 1986

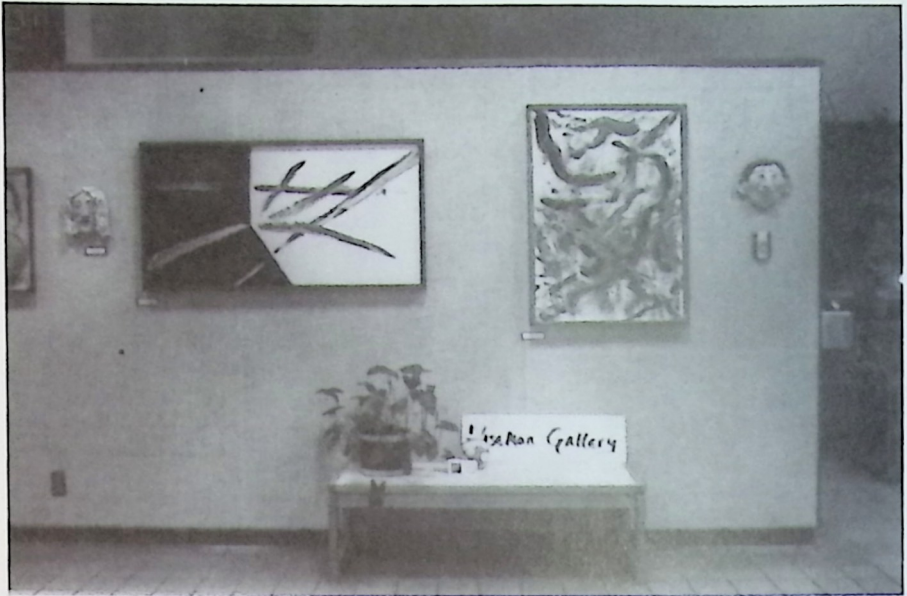
Guests can talk to these artists about their techniques and philosophies that have been the basis for making their art special and unique. Drake feels this interaction between the artists and the college and community members encourages the creative processes that promote education and the quality of life.

Because the Wiseman Art Gallery is part of Rogue Community College, its primary aim is to encourage and develop a feel for the arts; therefore the jury committee looks for a variety of good-quality work. "Since we are not a commercial gallery," Drake says, "we aren't limited to emphasizing local artists or ducks and geese. We get a lot of traditional work, and there's nothing wrong with that, but we like to show the more experimental and contemporary works which may not be as understandable."

Often, though, those works "which may not be as understandable" receive the most popular acclaim. One of Drake's favorite shows, Keith Johnson's lithographic prints, drawings, and paintings, was also popular with the general public. Johnson uses a mixed media; his work is

contemporary, experimental, and expressionistic of his feelings, and the public loved it. The 1987 show of Japanese prints, both contemporary and traditional, was also popular, judging from the number of prints sold. Another well-received show was the "peace work" art show and the collection of African weavings, which were hung together to coincide with Martin Luther King's birthday. The PTA county art show brought a number of community members to the gallery this spring, and the annual faculty art show and the end-of-the-year exhibit of student art work done in class are popular shows for students and staff at the college.

The Wiseman Gallery serves students not only as a place to see good professional work in a variety of mediums but also as a place to exhibit their own work. Part of the gallery is sectioned off specifically for students to show original works they have done in or out of class. "It's important to see your work displayed," Drake emphasizes. "And students learn to prepare their work to go on a wall, another important step."



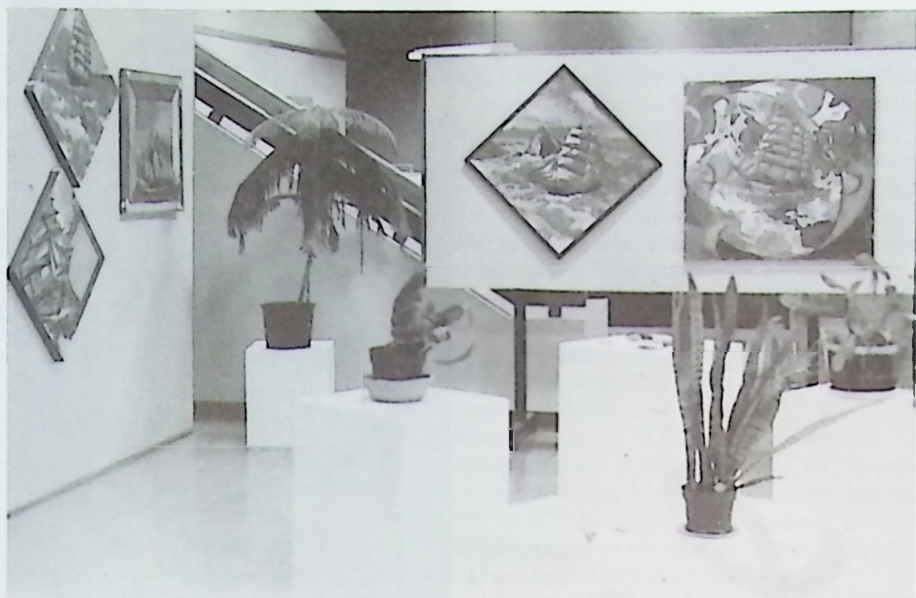
Works of Robert Travis, 1986

Drake points to a large painting in the student section as an example of the sort of work she likes to see, something with feeling, something expressionistic of the person. The painting, by David Dempsey, shows the bulk of a human figure emerging, advancing, out of a black background with a bright splotch of white at the backflung hand. The head is red and has no face; the entire work is done on small painted squares sewn onto the canvas, and two pieces of red lath X across the painting. The picture is suggestive of emotion and meaning without stating it directly.

"I like this," Drake says. "It shows an exploration of the media and of the subject matter. The student is trying and pushing."

One of the art classes available to students at RCC is gallery management. Though the class was created to give Drake some students to help her hang shows, it has since developed into something deeper. Students learn the business of conducting a gallery. There are all the daily functions to see to: straightening pictures (the heating system under

the floor shakes the floor, which jostles the pictures); watering plants; and doing the paper work: an inventory must be made for each show, insurance forms filled out, labels printed for each piece of art, press releases and fliers written, and information written out for the librarians, who answer questions when no one is in the gallery. For each show (three per quarter) students learn the background of each artist, something of his or her philosophy of art, and something about the techniques and mediums used so they can answer questions. They learn how to visualize a show before and while they are hanging it, and afterwards they critique the results and change things if they see a better way. They must consider all the angles of hanging a show: a dark picture can't be hung where the light won't fall best on it, stained glass must have light coming from behind it, this picture should be hung with that one but doesn't work well juxtaposed to another, how to display the different mediums at their best, etc. And, finally, as soon as one show is hung, it's time to think about and plan for the next one.



Works of Curtis Otto, March 1986

The Wiseman Art Gallery has a permanent collection of about thirty-five pieces plus an African collection donated last year. Every summer this permanent collection is on display for the faculty to choose what they would like to hang in their offices and classrooms. The rest of the year these pieces find their homes in these rooms around the campus.

The space of the Wiseman Gallery accommodates a single showing of twenty good-sized pieces; plus there is capacity for a number of sculptures. Drake's ideal show is to have good sculpture on the floor that works well with the two-dimensional pieces on the wall. "It's hard to get good sculpture," she says regretfully. "We don't have any budget to transport sculpture, so the cost is on the artist's shoulders."

Though the allotted budget for the Wiseman Art Gallery is small, the reputation of the four-year-old gallery is already impressively large. Seventy-five applications for prospective shows were received this year. Artists from California and Oregon have been most numerous, but shows have also come from New

York, New Jersey, Arizona, and Washington. A larger budget would enable Drake to make improvements in the gallery itself. One of the most important long-range plans is a \$3,000 to \$5,000 relighting project. Another improvement, which Drake would like to implement by next year is to have more floor-length panels to increase the usable space of the gallery.

The schedule of shows for the 87-88 season looks good and Tommi Drake is excited about it. "We had a great response from artists," she says, "and a good jury selection. We'll be offering some truly innovative and high quality work which will serve as good inspiration to viewers."

To leaf through the comment book in the Wiseman Art Gallery is to find a host of appreciative expletives. One comment, however, specifically in response to the faculty art show in February, might apply to any show there: "To find the beautiful we must carry it within." This exhibit expresses that thought."

This gallery expresses that thought.

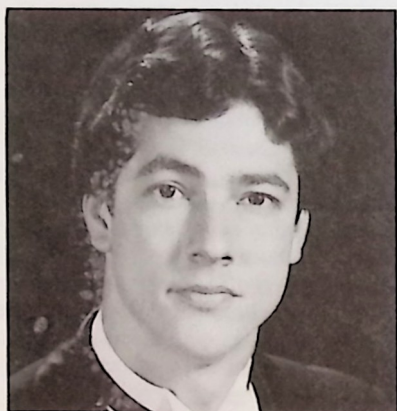
KSOR GUIDE/SEP 1987/9

*Diana Coogee can be heard on NPR
Saturdays at 8:30 am.*

La Bohème



Ellison Glattly



John Jaqua



Marie Landreth

by Barbara Ryberg

Upon completion of the libretto for *La Boheme* Puccini remarked, "my own youth died with the death of Mimi," reflecting the stormy relationship he shared with the famous Illica and Giacosa, who, with him made up "The Holy Trinity" of librettists.

Puccini's art demanded coherence, what he called "l'evidenza della situazione," meaning instant comprehension by the viewer/listener of what is taking place on the stage. His tightly driven plot, enhanced by a delicate balance between the tragic and comic, lyric and realistic, erotic and tender, achieves that level of comprehension.

The story of *La Boheme* is simple: Mimi (soprano, Marie Landreth) and Rodolfo (tenor, John Jaqua) meet, fall in love, and Mimi dies. The tragedy of Mimi's death is set in a bohemian ambience, where the painter, Marcello (baritone, Ellison Glattly), musician, Schaunard (baritone, Michael Morris), and Musetta, (soprano, Beth Dyrud), work and try to survive. Though poor, they care about each other, share and comfort, reminisce and enjoy together. More than anything else, their mutual warmth and gaiety in difficult times are what endear and sustain the story.

Ellison Glattly, professor of vocal and choral music at SOSC, is producing the September 9, 11 and 13, 8:00 p.m. performances of *La Boheme* in the SOSC Music Recital Hall. Of the up-coming production of the Rogue Valley Opera Association's twelfth season, Glattly is emphatic when he says, "This is going to be one of the most professional and polished opera performances staged in the Rogue Valley. We have an experienced cast, sufficient funding, and enough lead time to do it."

Of the cast, Glattly points to Marie Landreth in the role of Mimi, whose tessitura voice, Oregon operatic roles led the *Eugene Register Guard* to call her performance in *The Magic Flute*. "... sparkling, full of energy, poise ... and showing a delightful stage presence."

John Jaqua, in the role of Rodolfo, is in Glattly's words, "a promising young tenor, who has sung Don Ottavio in *Don Giovanni* and Don Jose in *Carmen*."

Beth Dyrud, as Musetta, is a familiar figure in the Rogue Valley, having sung Donna Anna in *Don Giovanni*. Her many singing roles have gained her a national reputation, while still allowing her time to sing and study in Italy.

Singing Marcello, Ellison Glattly is well-known to valley opera goers for his producing, conducting, and directing, as well as his singing. He produced and conducted *Hansel and Gretel* and produced, conducted and directed *Amahl and the Night Visitors*. His enthusiasm and pleasure at being able to sing the role of Marcello come through when he says, "I think *La Boheme* is one of the greatest operatic works."

Michael Morris, in the role of Schaunard, has a wide background in conducting and directing in California, where he is a Voice Instructor at the College of Notre Dame. Recent singing roles include Germont in *La Traviata* for the West Bay Opera and Marcello in *La Boheme* for the San Francisco Opera Guild.

Supporting roles of Colline (Christopher Cheek); Benoit, (Peter Sacco); and Alcindoro, (James Walley) also promise a strong vocal-dramatic cast.

Stage Director is Dennis Smith of the SOSC Theatre Department; Music Director of the special twenty piece orchestra is Art Shaw, the new Music Director of the Rogue Valley Symphony; accompanist is Phillip Bayles, of Eugene.

An effort of this magnitude deserves not only support, but admiration. As Puccini said, "The basis of an opera is the subject and its dramatic treatment." The subject is there, and the Rogue Valley Opera Association plans to pay careful attention to the rest.

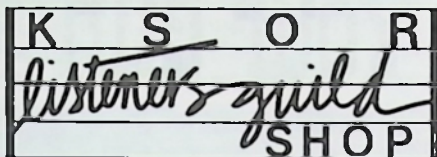
The performance will be in English and will last approximately two and one-half hours, with one intermission and two pauses.

Barbara Ryberg is a regular contributor to the KSOR Guide.

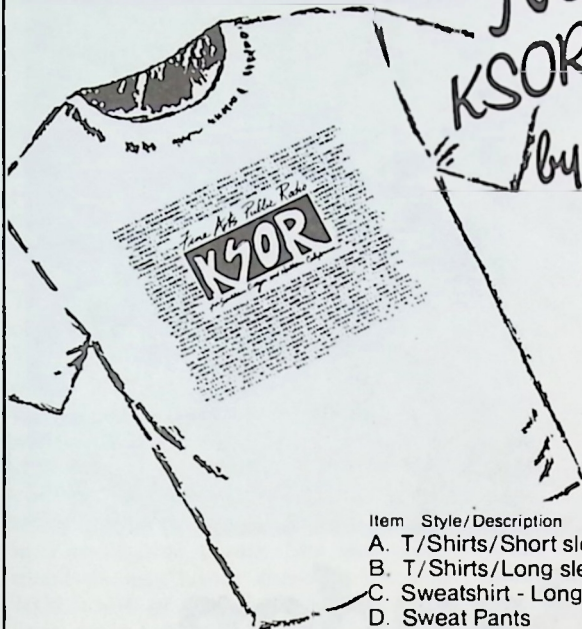


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 by Ashland Graphics



Design shows all towns in KSOR Listening Area. Blended lavender & blue on your choice of: Black, Jade, Royal Blue, Teal, Purple. Hanes 50% Cotton/50% Acrylic. **Sizes:** Small, Medium, Large, X-Large.

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B.	T/Shirts/Long sleeve	10.50 each + 1.50
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D.	Sweat Pants	15.00 each + 2.50
E.	Sweatshirt & Pants Set	30.00 set + 3.00

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						\$	\$	\$

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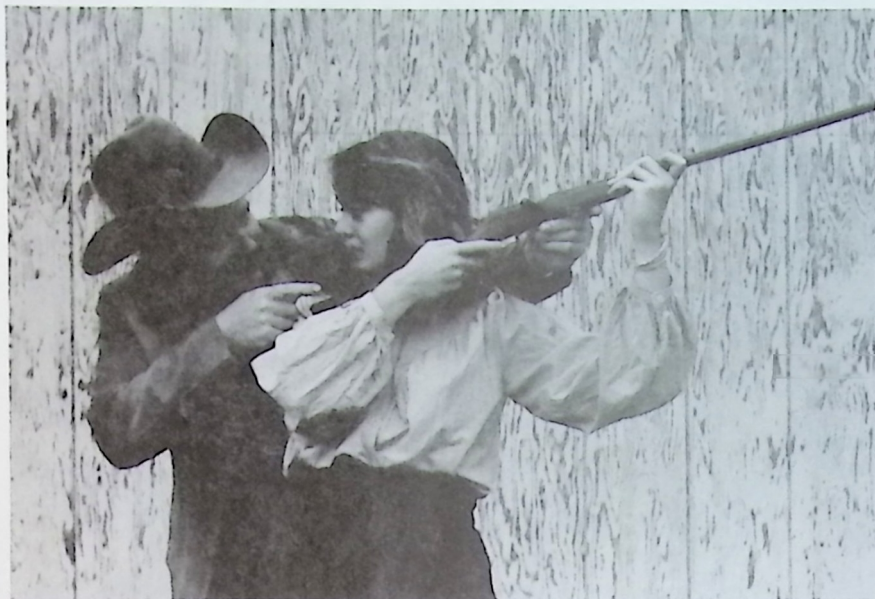
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Annie Get Your Gun



Mardi Martin

In Bandon

Annie Oakley (Beth Simmons) gets a shootin' lesson from Frank Butler (Mark Tierney) of Buffalo Bill's Wild West Show in Bandon Playhouse production of Annie Get Your Gun, at Harbor Hall Sept. 4, 5, 12 and 13.

by Victoria Tierney

There's No Business Like Show Business" sing out Charlie Davenport, Frank Butler, and Buffalo Bill as they lure Annie Oakley to join Buffalo Bill's Wild West Show in Irving Berlin's classical musical, *Annie Get Your Gun*. The Bandon Playhouse production opens at Harbor Hall in Old Town, Bandon in August, and runs Friday and Saturday, September 4 and 5. It will wind up during the Cranberry Festival with an evening performance Saturday, September 12, and a Sunday Matinee on September 13, at 2:30 p.m.

Annie Get Your Gun is based loosely on the true story of sharp-shooters Annie

Oakley and Frank Butler who met on the show circuit in the 1880s and became famous touring the United States as the stars of Buffalo Bill's Wild West Show, along with Chief Sitting Bull, who defeated General Custer at Custer's Last Stand. The real Annie, only sixteen when she met Frank Butler, was an unschooled country girl whose earthy ways are celebrated in Irving Berlin's famous tune, "Doin' What Comes Naturally." Unschooled as she is, she has her ideas about romance: "They Say That Falling in Love Is Wonderful," and Frank finds her hard to resist: "My Defenses Are Down." She proves to be a feisty competitor: "I Can Do Anything Better Than You Can."

then laments that her sharpshooting skills don't seem to help much in the romance department: "You Can't Get A Man With A Gun." The score is one of the most memorable ever written for a Broadway musical and includes "I Got the Sun in the Mornin'" and "Moonshine Lullaby." (Berlin, who seems to be as enduring as his music, is 99 this year.)

Playing the lead role of the indomitable Annie is Bandon High School Senior Beth Simmons, a young woman who, in "show biz" talk is, like the character she portrays, a "bright new talent." Since moving to Bandon from St. Louis a year ago, Beth has starred as Lorraine in the musical *Growing*, as Laura Wingfield in Tennessee Williams' *The Glass Menagerie*, and as the Red Queen in the Bandon Youth Theatre production of *A Wonderland for Alice*. She placed first in the county vocal competitions this spring, and sixth in the state. Back in St. Louis she was a top vocalist in city-wide competitions and played the lead role in many productions, the last being Gladys in *The Pajama Game*. She was recognized as an "honor thespian for over 1000 hours of theatrical work in a two year period. Beth, who has been performing in musicals since she was 18 months old (her parents and grandparents were members of a Lions Club which staged yearly productions to raise money for the blind), intends to make her career in theatre.

Playing her romantic sharpshooting partner Frank Butler is veteran Bandon Playhouse member Mark Tierney who most recently appeared as the Evil Master Helios in Mimi Kranick's original comedy-fantasy, *Writers Dream of Being Heroes, Heroes Dream of Being Gods*. Since joining the Playhouse in 1983, Tierney has starred as Tobias in Albee's *A Delicate Balance*, as Walter in Woody Allen's *Don't Drink the Water*, as Dude in Ginny Etherton's *Tides*, and as Grandpa in Moss Hart's *You Can't Take It With You*. He directed *Fiddler on the Roof*, *A Delicate Balance*, *Trifles*, and Moliere's *The Doctor in Spite of Himself* in a new translation which he made specially for the production. This is

Tierney's first venture into musical comedy.

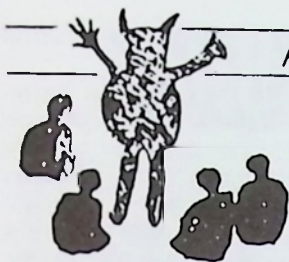
Director of the show is Bobbie Aasen, who has been featured in many musicals in Bandon and Coos Bay, most recently as the ghostly Frumah Sarah in *Fiddler*. She was children's vocal coach for *The Sound of Music* (last year's Bandon Playhouse musical) and was the narrator for Mimi Kranick's show.

Assisting Bobbie Aasen are producer Earla Daoust, who created the costumes for *Fiddler*, and costume designer Lorna Salt, who directed *The Sound of Music*. Vocal coach Ed Orris has served for many years as director of the Coos Bay Barbershop Quartet Singers. He debuted with the Playhouse last summer in *Sound of Music* as the lovable theatrical impresario Herr Max Detweiler, and returns to the stage this time as Charlie Davenport. Also returning to the stage is Bandon's former mayor, Ray Kelley, who delighted audiences as the bartender Reb Mordcha in *Fiddler on the Roof* and appears in this production as Buffalo Bill. Lead trumpet player Peter Kranick will take up the baton this time as orchestral director and conductor. The cast also includes Kathy Richardson as Dolly, Jim Shively as Pawnee Bill, Fred White as hotel proprietor Wilson, and Ken Daoust as Chief Sitting Bull. Bandon Youth Theatre members Vau and Aleph Sechler, Heather Tree and Marcy Peters play Annie's sisters and brother.

Plus, of course, a chorus line of singers and dancers to round out the festivities.

Remaining dates for the show are September 4, 5, 12, and 13. All shows start at 8 p.m. except for the final Sunday matinee which begins at 2:30. Tickets for opening night are \$15. All other performances are \$5 (advance sale) or \$6 at the door. Reservations may be made by calling Marge Kelley at 347-2511 or tickets may be purchased at the following outlets: in Bandon: Coast to Coast Hardware; in Coquille: Coquille Valley Shoe Repair; in Coos Bay - North Bend: Cone 9, Pony Village; in Port Orford: The Art Hatchery.

Victoria Tierney is a freelance writer who lives in Bandon.



When Hooting Owl Talks

News? Did you come to tell me?

Yonder along the Earth's Rib. Look! Who has been killed?

Far away, many people. There?

Did you see them there? Are they dying? That?

For news, did you come to tell me?

Takelma Medicine Formula

Translated by John Woollinscroft

Rock Old Woman Is Gone

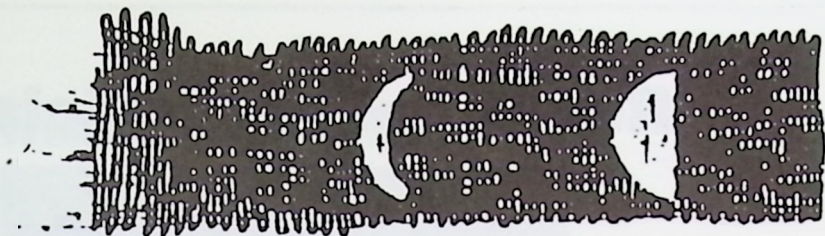
Rock Old Woman is gone. The Old Time medicine woman turned to stone and called *dan mologól* by the Takelma Indians of southwest Oregon, has been cut out of existence by the dull, unfeeling blade of progress. No longer will people travel the Old Time trail through Sexton Mountain Pass to bring her gifts of salmon and camas and Indian carrots. No longer will her hands soothe the injuries of her people. No longer will she strive to keep the balance in a world which needs her more than ever. She is gone, for nearly a quarter of a century.

My search for Rock Old Woman began on a summer evening as I drove Interstate 5 north of Grants Pass, sensing that the construction of this very freeway in the 1960s may have been her death. It would not have surprised me, for the building of the freeway had destroyed several sacred Native American sites, and one more added to the list might hardly be noticed by people, who in the name of jobs and convenience, pay little attention to such things. But I had noticed, and so had a generation of Native people.

Knowing the freeway took the longest route through the mountains made the drive seem cheap. The Old Time Indian trails were shorter and more direct, and they wound not through the summer blaze of roadcuts and the sickness of litter, but rather through shady woods past springs that are good for drinking and cooling off. It occurred to me that this modern technology of freeway building has made the world larger, not smaller, and without a doubt, has made travel less enjoyable.

Yet still I went searching, for there was the slim chance that Rock Old Woman had escaped the cut through the mountain. I carried with me maps from the 1930s and a knowledge of mythology.

According to the Takelma people, when the world was first made by Children Maker, Rock Old Woman was given the power to get rid of medicine people who were twisted in their ways and caused sickness and death. She was given a stone pipe, a rock bucket, several other stone tools, and most importantly, a song. As she sang her song and her



victim smoked the pipe of death, Rock Old Woman heated stones and dropped them into the bucket, boiling the person's heart, stirring it with a paddle until the one who had caused sickness and death in others, had died. Then Mount Sexton tied his hair into a topknot — you can still see the shape in the trees on the summit — and dusted his forehead with white paint. He wrenched loose the medicine person's arm and danced with it, singing his medicine song from the red of sunset to the orange of sunrise. Thus would bad medicine be gotten rid of and the health of the Takelma people insured.

For centuries, Rock Old Woman stood in stone with her tools around her, inspiration to soon-to-be medicine people, and a contemplative image to those who had lived long lives without sickness. Her medicine always worked, and everyone who passed by thanked her, leaving gifts on the top of the rock.

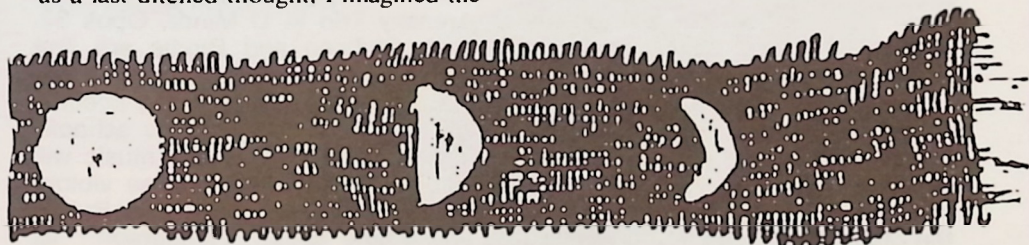
I searched through grass that had grown over my head, down gullies and old road tracks, along traces of trails through the nearby mountains, searching for the clearing, the very place where she stood. But the maps and my intuition always brought me back to the gash in the mountain, and the diesel stink of trucks crawling through the pass.

I'd like to think I missed her, and perhaps I did. I'll keep up the search. But as a last-ditched thought, I imagined the

irony of her final day with the mountain moaning with the whine and creak of heavy machinery. Some politician visits the site, some politician who gained votes from the building of this freeway, and he spots a stone pipe on the ground. He picks it up, packs tobacco, lights it and draws a puff just to see if it works. And work it does. Mount Sexton yanks his arm off and dances his final dance, singing like the wind, waving the severed arm and shaking his topknot under a blood-red sunset, clear to the light of dawn.

Rock Old Woman is gone. I search my mind for the appropriate Takelma song, something to heal the scars like one might say a word at the funeral of a friend. But the Takelma had not planned on this. There were no songs, only the hope that someone may take her place and pick up the stone pipe and the bowl and use them on people who cause sickness in the world, someone worthy to become one of the Rock People, who years down the road might crave my gifts of salmon and camas and Indian carrots, someone to put the world back in balance and keep it that way . . . someone to take on the old name of *dan mologól*. Rock Old Woman.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest.



Rogue Valley Musicians

Eda Jameson, pianist



The September Music Festival will present its fourth annual season of concerts on Sundays, September 13 at 3:00 p.m., and September 20, and September 27 at 7:30 p.m., in the Ashland First Presbyterian Church at Siskiyou and Walker Streets. The festival will continue its tradition of featuring artists from the Rogue Valley in this year's programs.

The first concert on Sunday afternoon, September 13, will present soprano Suzanne Cusick in a program that will feature the Schumann *Frauenliebe und Leben*, Opus 42, and songs by Handel, Brahms, Puccini, and Samuel Barber. Cusick is a music specialist for the Ashland public school system and a chairperson for the State General Music/Humanities.

She also has performed with the Southern Oregon Repertory Singers, Rogue Valley Chorale, Rogue Opera, West Valley Chorale, and the Gilbert and Sullivan Society.

The September 20 concert features Larry Stubson, violinist; Judy Bjorlie, violoncellist; and Eda Jameson, pianist, performing the "Archduke" Trio in B-Flat Major, Opus 97, by Beethoven, and the Arensky Trio in D Minor, Opus 32. Both Stubson and Bjorlie are first chair members of the Rogue Valley Symphony as well as string specialists in the Medford public schools. This concert of chamber music will also feature works for three violoncellos played by Bjorlie, Debra Butler, and Jane Ann Henderson, all

In Music Festival



Soprano, Suzanne Cusick

members of the Rogue Valley Symphony.

The final concert on September 27, will feature pianist Eda Jameson in a solo concert of works by Scarlatti, Schubert, Beethoven, Ginastera, and Chopin. Jameson has played in concerts throughout the United States, in Europe, England, Australia, and Mexico. She has recently returned from travels in the USSR.

The Education of the Jazz Musician



Sammy Epstein, 1985

by Sammy Epstein

"Jazz musicians are born, not made" . . .
"Either you've got it or you don't" . . .
"Just get up there and blow!" These and other similar comments are often heard at jazz jam sessions. Is there any truth to the underlying idea expressed in these thoughts? Is the jazz musician merely the product of a lucky combination of genes — in which case, that all he/she has to do in order to become an accomplished player is to pick up an instrument and play? No! Jazz musicians are not *born*, they are *educated*. In this article, I shall try to shed some light on how the aspiring musician goes about getting "jazz educated." As we will see, the path to proficiency is very different indeed from that of his/her classical counterpart.

Jazz musicians are born with innate musical talent, as is the case with all musicians. Exactly what characterizes musical talent is a complex question. Suffice it to say that musical talent includes within its definition the ability to differentiate correct notes from incorrect notes within a musical piece, and the manual dexterity needed to play a musical instrument. But just as we would not expect a promising young classical musician to play a piece in recital with no prior study, the directive to "Just get up there and blow!" can produce disastrous consequences for the uneducated but aspiring jazz musician.

The classical musician usually takes private lessons which, over a number of years, with much diligence, will cultivate *technique* — the ability to translate written notes into audible sound. Technique is developed through the playing of scales, arpeggios (these are sets of notes which, when sounded simultaneously, produce a chord), and various other musical calisthenics. These exercises often drive young musicians to abandon their instruments altogether, because they are not having any fun. Practice becomes just another chore.

But the grass looks so much greener on the jazz side of the fence. Jazz musicians don't have to play scales and exercises. They don't have to memorize complicated Bach or Beethoven pieces to play in recitals that are nerve-wracking, and anything but fun. Jazz cats just get

together, jam, laugh a lot, and generally have a good time. And the music always sounds perfect!

No so. The truth of the matter is that jazz cats *do* play scales and exercises, lots of them. Most teachers of jazz expect a fair amount of technical proficiency from their students before beginning the jazz phase of their musical education. In fact, many jazz professionals received years of classical training prior to their jazz specialization. Bassist Eddie Gomez attended The Juilliard School of Music. Tenor saxophonist Stan Getz was offered a scholarship to Juilliard but chose to join a travelling big band instead. Pianist Dave Brubeck studied composition with Darius Milhaud at Mills College. Pianist Bill Evans completed a degree in Music Education prior to beginning his full-time professional jazz activities. Although not all jazz professionals have had such an extensive formal music education, undoubtedly all would agree that in order to play jazz, you must have technique. Jazz musicians have their own word for technique — they call it *chops*.

Given that the aspiring jazz musician has developed the necessary chops, how now to direct one's energies towards playing in the jazz idiom? One answer is to find a teacher. Portland has an abundance of teachers of jazz. (For a listing of local teachers see the May 1986 issue of *Jazzscene*.) However, to be taught how to improvise seems a contradiction in terms — improvising being a spontaneous creation of music. In order to see through this apparent contradiction, let us take as an analogy, the education of a fine artist. An aspiring artist is not directed by his/her teacher as to *what* to portray. Rather, the would-be artist is educated in the various media of fine art, i.e., water colors, pen and ink, pastels, oils, etc. After the student has chosen a medium for his/her art and done some work in that medium, he/she is coached by the mentor in order to *more effectively convey* the artist's ideas.

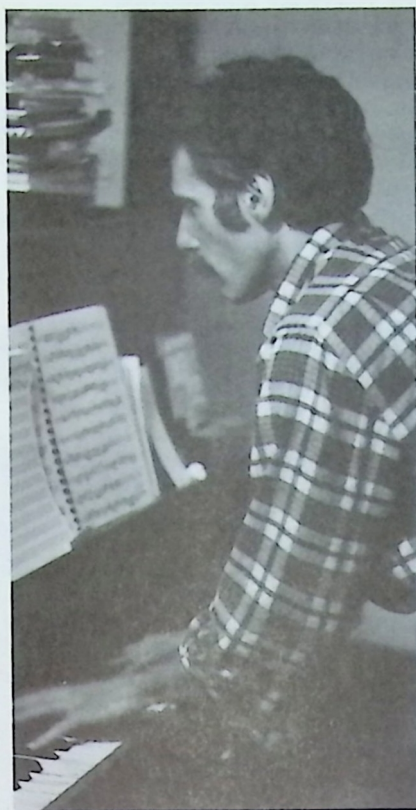
In the case of jazz education, students are not told what to play. Rather, jazz education involves learning the forms within which to create, and acquiring a "palette of colors", to continue the

analogy, with which to paint his/her jazz solo.

What exactly are these musical forms? Each musical composition, or tune, has a distinct form. The form of a tune is determined by the sequence of chords which accompany the melody. For instance, a tune like "There Will Never Be Another You" has one form, whereas "Autumn Leaves" has an entirely different form. If a pianist were to play the chord sequence (known as the *chord progression*, or *progression*, for short) which accompanies the song "There Will Never Be Another You," you would be able to sing or hum the tune along with the piano part. The result would sound fine, assuming of course, that you could carry a tune. If however, the pianist were to play the progression to "Autumn Leaves," but you decided to sing the melody to the song "There Will Never Be Another You," the combination would sound unpleasant, to put it mildly. There would be sour notes.

To avoid such musical "gear-grinding" on the bandstand, jazz musicians must learn the chord progressions to each of the tunes they play. When one realizes that an evening's entertainment typically consists of 20 to 25 different tunes, one can begin to appreciate the large amount of preparatory time each musician must devote to the craft.

Where does the musician obtain the sheet music for the material to be learned? One might think that the prime source would be the local music store, which carries sheet music of all sorts. Unfortunately, many jazz tunes are not published. Sheet music does exist for so-called "standard" tunes which are usually a part of the jazz musician's repertoire. However, the published versions of standards often contain a highly simplified version of the chord changes. Such modifications are done in order to make the tune more playable by the general sheet music-buying public, a group of people with very diverse musical abilities and training. As an alternative to published sheet music, or *charts*, as they are known, jazz musicians often *transcribe* their favorite tunes directly from record onto blank music manuscript.

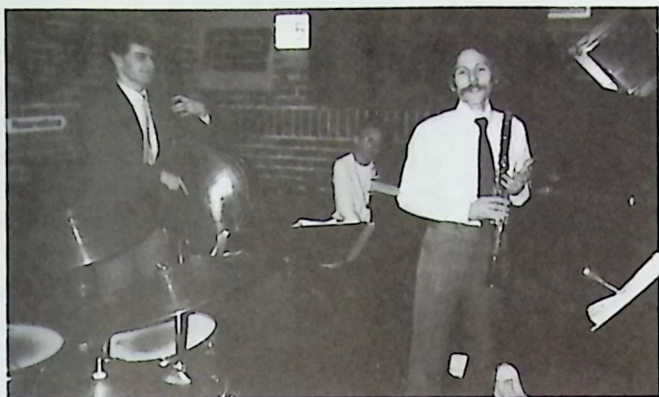


Sammy Epstein, McMinnville, Summer 1986

Accurate transcription ensures that all of the beauty and subtlety of the original tune will be kept intact when played in a jazz setting.

Other sources of accurate charts are books of tunes known as *fake books*. The term *fake book* derives its name from the fact that such books are usually in violation of copyright laws, as the publisher of the fake book has not obtained permission for reproduction of each tune from the original copyrighting agency.

During a jazz performance, some jazz musicians will read the music, while others memorize the tunes. Memorization of a tune implies memorizing not only the melody, but the chord progression as well. Most jazz professionals have a repertoire of standards which they have memorized, and can choose from during an evening of playing. They may supple-



Sammy Epstein, clarinet; Barbara Monteith Dzuro, piano; and Louie Ledbedder, bass at The Electric Station in Eugene.

ment this repertoire with their own original compositions, compositions of other band members, or recently acquired transcriptions which they may read from on the bandstand.

Assuming that the aspiring player has acquired accurate charts for some of his/her favorite tunes, how does he/she learn to achieve a smooth, coherent, pleasant solo? The answer to this question lies in the study of music theory, or more specifically, jazz theory. The jazz professional of today is a practicing music theorist, analyzing each tune played in a manner which I will briefly describe. For each chord played, there are a set of notes which will sound acceptable when played against that chord in a solo. The musician studies the chords in a composition and determines, for each measure, which notes are permissible. The choice of permissible notes is, in general, different for each measure of the composition. The musician then practices creating a solo from the permissible notes, with the accompaniment of a rhythm section usually consisting of piano, bass and drums. Often times rhythm section players are not available for practicing, or *woodshedding*, as it is known. Luckily, there now exist recordings of rhythm sections playing well-known tunes, without the soloist. These recordings serve to help one learn a tune, as well as to develop soloing ability.

And what of the practice routine for the jazz musician? His or her practice

routine contains many similarities to that of the classical musician. Scales, arpeggios, and other exercises are practiced daily. However, the typical practice session of a jazz musician becomes, at some point, more akin to that of a boxer than to a classical musician. The boxer does not know exactly what will transpire during a match. He practices his rudiments and combinations, and aims to be prepared to react almost instinctively to whatever challenge arises. The jazz musician, likewise, practices rudiments and "combinations," so that he/she can react to creative impulses and produce the sounds which are "pre-heard" — that is, heard within the musician's head before they are played. The accomplished professionals we see playing regularly in the local clubs have spent many years in practice, honing their skills. They no longer need to think about how to play what they "pre-hear" in their heads — rather, there is an automatic transference of musical ideas to the hands, through which the ideas become audible sound. It is an amazing process.

In part 2 of this article, Epstein discusses how the jazz player develops his/her own unique style of improvisation.

Dr. Sammy Epstein, a jazz musician, teaches math and physics at Berklee College of Music in Boston.

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PROGRAMS & SPECIALS AT A GLANCE



Joe Kogel on New Dimensions, Sunday, September 5.

The 1987 Oregon Bach Festival four-hour broadcast from 2 pm Sunday, September 6; and a full day of performances of orchestral, chamber and solo music from 10 am until 3 pm on September 7. Concerts from the festival heard Sundays at 2 pm.

New Dimensions features Joe Kogel, KSOR producer and Ashland resident, in "Depth" as he talks about how he created the program, which includes pieces of music from a stage show in which he dramatized the life of a man who leaked a sensitive memo on Monday, September 5, at 4 pm.

Visit New Grimson, Anyway for a look at the "leaking a sensitive memo on Monday, September 5, at 4 pm." in a radio drama.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Micrologus	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:30 St. Paul Sunday Morning	10:00 First Concert	10:00 First Concert	10:00 First Concert
11:00 Audiophile Audition	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
12:00 Milwaukee Symphony	2:00 St. Louis Symphony	2:00 Cleveland Orchestra	2:00 Tonic
2:00 Oregon Bach Festival	4:00 Northwest Week	4:00 Fresh Air	3:00 A New
4:00 New Dimensions	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Fresh
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	4:30 Jeff
6:00 The Folk Show	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All T
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:00 Visit New Grimson	9:00 Tales from the Shadows	6:30 Sisk
	9:30 Post Meridian (Jazz)	9:30 Post Meridian (Jazz)	9:00 Vintag
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:30 Post
	10:02 Post Meridian (Jazz contd.)	10:02 Post Meridian (Jazz contd.)	10:00 Ask
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			11:00 Post

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nday, September 28,

Tonight at Carnegie Hall presents The Canadian Brass along with Peter Nero and his trio performing music by Vivaldi, Susato, Bach, Henderson and Harold Arlen, at 2 pm on Wednesday, September 9.

Faces, Mirrors, Masks features four Latin American writers in a four-part reprise of this award-winning series on Thursdays at 9 pm.

The Canadian Opera presents Verdi's version of Shakespeare's tragedy, *Macbeth* at 11 am on Saturday, September 5.

The San Francisco Opera opens its season with Placido Domingo, Margaret Price and Silvano Carroli in *Otello*, another Verdi Shakespeare opera, at 11 am on Saturday, September 19.

Wednesday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Canadian Opera Company
2:00 Music From Europe	1:30 Musical Offering	1:30 Musical Offering	San Francisco Opera (Beg. Sep 19)
4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	3:30 Marian McPartland's Piano Jazz	2:00 L'Orchestre Symphonique de Montreal
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Studs Terkel
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:00 A Prairie Home Companion
9:00 Faces, Mirrors, Masks	8:00 New York Philharmonic	8:00 New York Philharmonic	8:00 A Mixed Bag
9:30 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 The Blues
10:00 Ask Dr. Science	10:02 American Jazz Radio Festival	10:02 American Jazz Radio Festival	
10:02 Jazz Album Preview	12:00 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	
10:45 Post Meridian (Jazz contd.)			

Sunday

by date denotes composer's birthdate

6:00 am Weekend Edition

National Public Radio's weekend news magazine expands to Sunday, with host Susan Stamberg. Your Sunday newspaper on radio!

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

9:30 pm St. Paul Sunday Morning

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. & Mrs. Eric Overland; and the Schmiesing Eye Surgery Center.

Sep 6 Baritone Haken Hagegard is accompanied by pianist Warren Jones in songs by Schubert, DuParc, Mozart, Rossini and Brahms.

Sep 13 Pianist Garrick Ohssohn performs music by Schubert, Haydn, and Chopin.

Sep 20 The Tokyo String Quartet performs Beethoven's String Quartet in C Minor, Op. 18, No. 4; *Crisantemi*, by Puccini; and the Ravel String Quartet in F.



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WINDHAM HILL TAPES,
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MUSIC & STORIES

199 East Main St., Ashland, OR 97520
(across from Mark Anthony)

503-482-3633

Sep 27 Popular singer Cleo Laine and her husband, pianist John Dankworth, perform songs by Rodgers and Hart, Duke Ellington, Dmitri Tiomkin, as well as many Dankworth originals.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Pioneer Elite Audio Components.

Sep 6 Newly Discovered Stereo 78's! John Sunier interviews Brad Kay, who discovered these rare 78's, which feature music by Elgar, Ravel, Stravinsky, and Duke Ellington.

Sep 13 *The Sea in Music* Music this week by Vaughan Williams, Cras, Debussy, and James Newton; and an interview with Noel Lee of Monster Cable.

Sep 20 *Czech, Hungarian and Gypsy Music* Music by Liszt, Dvorak, Suk, and Sandor Deki Lakatos and His Gypsy Band. Richard Vandersteen talks about speaker design.

Sep 27 *Sounds You Never Expected to Hear* Music by Schnittke, Saint-Saens, Gershwin and Jimi Hendrix. An interview with Art Noxon, designer of Tube Traps.

12:00 Noon Sep 6

The 1987 Oregon Bach Festival

From Eugene, KSOR presents the first of two extended broadcasts featuring highlights from this summer's Oregon Bach Festival, under the direction of Helmuth Rilling. Today's four-hour broadcast is hosted by Howard Dyck, and produced by the Canadian Broadcasting Corporation.

12:00 n Milwaukee Symphony Orchestra

KSOR presents its annual summer season of Milwaukee Symphony broadcasts, under the baton of Music Director Zdenek Macal, and Conductor Emeritus Lucas Foss. Produced by WFMT, Chicago.

Sep 6 Pre-empted by Oregon Bach Festival special (see above).

Sep 13 Zdenek Macal conducts Elgar's Cello Concerto, Op. 85, with soloist Yo-Yo Ma; and Dvorak's Symphony No. 9 in E Minor, Op. 95 ("New World").

Sep 20 Zdenek Macal conducts *Richard III* by Smetana, and *A Faust Symphony*, by Liszt.

Sep 27 Zdenek Macal conducts Dvorak's *Carnival Overture*; Beethoven's Piano Concerto No. 5 in E-flat Major, Op. 73, with pianist Alexander Toradze; and the *Sinfonietta*. (This concludes this year's Milwaukee Symphony season).

2:00 pm Oregon Bach Festival

KSOR brings you a series of concerts from the 1986 Oregon Bach Festival in Eugene. World-renowned musicians perform the works of Bach and others, directed by Helmuth Rilling. Produced by KWAX in Eugene.

Funding for distribution by Centennial European Motorcars, Koke Printing Company, The Eugene Clinic, Hospital and Health Care Plan, Graphic Color, Eugene Live Recording, and the KWAX/KWBX Arts and Performance Fund

Sep 6 Special broadcast from the 1987 Oregon Bach Festival (see above).

Sep 13 A program of chamber music for recorder and strings, including works by Vivaldi, Scarlatti, Telemann, and Handel, performed by Michael Schneider, recorder; Sabine Bauer, harpsichord and recorder; Lawrence Maves and Steve Scharf, violins; and Armen Ksajikian, cello.

Sep 20 This week, an organ recital by Hans Joachim Erhard, including works by Bach and Frescobaldi.

Sep 27 A single work comprises this concert: Bach's Mass in B Minor, with the Festival Chorus and Orchestra, soprano Costanza Cuccaro, mezzo-soprano Sarah Walker, tenor David Gordon, and bass-baritone Jan Opalach. Helmuth Rilling conducts.

4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Sep 5 **Life and Depth** with Joe Kogel. Former Ashland resident (and KSOR producer) Joe Kogel talks about his experience with cancer. Through this ordeal, he realized his need to view the world and himself from a different vantage point. Joe says the problem is not cancer, but how one faces the disease. And he shares some pieces from his successful stage show.

Sep 12 **Right Living and Making Money, Too!** with Marcia Sinetar. Organizational Psychologist Marcia Sinetar says that self-esteem, overcoming resistance, accepting and forgiving oneself, and taking risks are important in merging life and work.

Sep 19 **Shamanic Pathways** with Michael Harner. For millenia the shaman has used his or her healing powers to produce extraordinary results. In this conversation, Harner

provides an authentic perspective and is able to explode some of the mythic mumbo-jumbo sometimes associated with this topic.

Sep 26 **The Creative Factor** with William Miller. Miller, a former senior consultant for Managing Innovation and Change at SRI International, stresses the internal process for fostering creativity, and gives some practical examples of methods for maximizing our creative capacity.

5:00 pm All Things Considered

The weekend, edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harner features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music From The Hearts Of Space
Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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Monday

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news with Morgan Holm

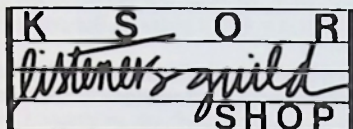
6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and Morgan Holm presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by *Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.*



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8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:57 am Calendar of the Arts

10:00 am September 7

The 1987 Oregon Bach Festival

A second day of performances from the 1987 Oregon Bach Festival features five hours of orchestral, choral, and chamber music concerts, under the direction of Helmuth Rilling, plus interviews with the principal performers.

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Sep 7 Pre-empted by Oregon Bach Festival

Sep 14 RACHMANINOV: "The Bells," Op. 35 CD

Sep 21 BACH: Orchestral Suite No. 1 in C

Sep 28 MOZART: Symphony No. 35 ("Haffner")

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm St. Louis Symphony

From National Public Radio, KSOR presents a season of broadcast concerts by one of America's best and most adventurous symphonies, conducted by Leonard Slatkin.

Sep 7 Pre-empted by Oregon Bach Festival special.

Sep 14 Leonard Slatkin conducts the *Leonore Overture No. 1* by Beethoven; the *Violin Concerto*, Op. 47, by Sibelius, with soloist Gidon Kremer; and *The Glass Bead Game*, by Claude Baker.

Sep 21 Leonard Slatkin conducts *Frates*, by Arvo Part; Mozart's *Piano Concerto No. 9* in E-flat, with soloist Emanuel Ax; and Tchaikovsky's *Symphony No. 2* in C Minor, Op. 17.

Sep 28 Leonard Slatkin conducts excerpts from Copland's *Rodeo*; Mendelssohn's *Violin Concerto* in E Minor, Op. 64, with soloist Midori; and Shostakovich's *Symphony No. 5*.

4:00 pm Northwest Week in Review

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in

the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C., will affect you!

Local funds by Medford Steel and Medford Blow Pipe, Divisions of CSC, Inc.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine from NPR.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg & Morris of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

NOTE: If the Iran/Contra hearings continue through September, KSOR will provide summaries from National Public Radio of each day's hearings. The summaries will air from 6:32 - 7:00 pm, and *Siskiyou Music Hall* will begin late.

6:30 pm Siskiyou Music Hall

Your host is John Jurgenson.

Sep 7 SCHUBERT: Symphony No. 5 CD

Sep 14 BRAHMS: Variations on a Theme of Haydn

Sep 21 MOZART: Clarinet Concerto CD

Sep 28 BEETHOVEN: Quartet in A. Op. 132

9:00 pm Visit New Grimston, Anyway

Young Neil Hoffman begins a new job in Special Services Division of the municipal government of the fictional New Grimston, opening the story of the all-too-real foibles of life in city government. (Produced by ZPPR Productions.)

Sep 7 The Weed of Crime Banner, head of Building Security, thinks that a plant given to Mayor Vargas by a visiting ambassador may be marijuana.

Sep 14 Bureaucrat of the Month Neil is named Bureaucrat of the Month, and Tabitha Tibbett of New Grimston Radio follows him with a microphone, broadcasting live the events of the disastrous day.

Sep 21 The Jumper There's a woman on the window ledge outside the mayor's office, threatening to jump. She happens to be Neil's ex-wife.

Sep 28 Sanctity of the Press Neil is accused of leaking a sensitive memo to Elizabeth Roebuck of the New Grimston Graphic. She won't let him off the hook by revealing her true source.

Drama fans! Listen for a new Jack Flanders drama series, Dreams of Rio, beginning at this time in October.

9:30 pm Post Meridian

Great jazz for the late night with Michael Perry. Call in your requests! Includes:

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

Local broadcast funded by The Gateways Program of Douglas Community Hospital of Roseburg.

2:00 am Sign-Off



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Tuesday

*by date denotes composer's birthdate

Stan Barouh



Foreign Desk: (l to r) John McChesny, Senior Edition; Alan Berlow, Correspondent; Cadi Simon, Editor; John Dinges, Editor; Ted Clark, Correspondent.

5:00 am Morning Edition

6:50 am Regional news with Morgan Holm

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am.
Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Sep 1 ROUSSEL: Trio, Op. 40

Sep 8 SCHUMANN: Fantasie, Op. 17 CD

Sep 15 MOZART: Symphony No. 38
("Prague")

Sep 22 BRUCKNER: Symphony No. 4
("Romantic")

Sep 29 TCHAIKOVSKY: Piano Concerto
No. 1

12:00 n KSOR News

Headlines, weather forecast and the
Calendar of the Arts.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director
Christoph von Dohnanyi.

Sep 1 Yoshimi Takeda conducts the Piano
Concerto No. 3 in C, Op. 26, by Prokofiev, with
soloist Alexander Toradze; *Threnody to Toki*,
by Yoshimatsu; and Elgar's Enigma Variations.

Sep 8 Jahja Ling conducts *The Wasps*
Overture, by Vaughan Williams; the Piano
Concerto in A, Op. 16, by Grieg, with soloist
Eunice Podis; and Beethoven's Symphony
No. 3 in E-flat, Op. 55 ("Eroica").

Sep 15 Jahja Ling conducts the "Merry
Wives of Windsor" Overture by Nicolai; the
Flute Concerto No. 1 in G, K. 313, by Mozart,
with Jeffrey Khaner; and Mahler's Symphony
No. 1 in D.

Sep 22 Andrew Davis conducts Schuman's
New England Triptych; the Mozart Piano
Concerto No. 25 in C, with soloist Emanuel Ax;
and the Symphony No. 4 in E, Op. 98, by
Brahms.

Sep 29 Andrew Davis conducts two works
by Karl Nielsen: the "Maskerade" Overture,
and the Clarinet Concerto, Op. 57, with soloist

Franklin Cohen; and Mozart's Mass in C. K. 427 ("Great"), with the Blossom Festival Chorus.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg & Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Sep 1 PROKOFIEV: String Quartet No. 1, Op. 50 CD

Sep 8 DVORAK: String Sextet in A

Sep 15 SCHUBERT: Piano Sonata in E-flat

Sep 22 RAVEL: *Miroirs*

Sep 29 SHOSTAKOVICH: Symphony No. 5 CD

9:00 pm Tales from the Shadows

Classic stories of horror by some of literature's most renowned writers, each exploring the darker places of human life (like KSOR's Studio D).

Sep 1 The Judgment by Franz Kafka. A man finds himself in a nightmare-come-to-life as he is drawn to the river for execution.

Sep 8 The Death of Halpin Frayser by Ambrose Bierce. A mother walks the hills by night in search of her son.

Sep 15 The Man of the Crowd and The Tell-Tale Heart by Edgar Allan Poe. In two classic tales by Poe, one man's crime goes undetected while another's is chillingly revealed.

Sep 22 An Evening's Entertainment by Montague Rhodes James. This chilling tale is about a teller of tales, an old granny who tells the Squire's children stories that may — or may not — be true.

Sep 29 The Outsider by H.P. Lovecraft. The skulls and ancient bones are a man's only companions until he escapes a castle and discovers his horrifying identity.

9:30 pm Post Meridian

All kinds of jazz. Includes:

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

2:00 am Sign-Off



"It's the berries"

in Bandon-by-the-Sea this September, as Bandon celebrates its 41st Cranberry Festival. We honor the tart little red berry grown in Bandon bogs. Queen's coronation, parade, beef barbecue, food fair, art & flower shows, Old Time Fiddlers are some of the events scheduled for Sept. 11, 12, & 13th.

EVENTS:

Bandon Playhouse presents the musical, *Annie Get Your Gun*, Harbor Hall, Sept. 4, 5, 12, & 13. For ticket info call 347-2511.

Saturday Sept. 19th 5-7, opening & artists' reception at 230 2nd St. "Art for the Home", weaving, watercolors & sculpture by Elizabeth and Jim Lewis

Thursday Sept. 24th HARBOR HALL 8 P.M. - Windham Hill Recording Artist - *Scott Cossu Trio*

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Wednesday

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5:00 am Morning Edition

6:50 am Regional News with Morgan Holm

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's Morgan Holm presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Sep 2 BEETHOVEN: Piano Sonata, Op. 57, ("Appassionata")

Sep 9 BEETHOVEN: Symphony No. 1

Sep 16 BACH: Partita No. 3 in E for Violin

Sep 23 HOWELLS: Oboe Sonata

Sep 30 STRAVINSKY: Divertimento from *The Fairy's Kiss* CD

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall. *National underwriting by AT&T.*

Sep 2 Pianist Rudolf Firkusny and cellist Lynn Harrell perform music by Debussy and Brahms.

Sep 9 The Canadian Brass is joined by Peter Nero and his trio in music by Vivaldi, Susato, Bach, Henderson, and Harold Arlen.

Sep 16 Soprano Elly Ameling and pianist Rudolf Jensen perform songs by Beethoven, Mozart, Schubert, Schumann, and others.



John Rubenstein

Sep 23 Pianist James Levine joins the Vienna Chamber Ensemble in a performance of Schubert's "Trout" Quintet.

Sep 30 To be announced.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composer's styles and musical formats.

Sep 2 Debussy's Cello Sonata is spotlighted in an examination of the composer's melodies and harmonies.

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Sep 9 Composer Joseph Payne joins Roland Nadeau to trace the development of ten popular hymns and their tunes, some originating from Renaissance drinking songs.

Sep 16 In the first of a three-part series, Roland Nadeau discusses works by Scriabin, Rachmaninof, and Shostakovich.

Sep 23 Russian piano masters, part 2.

Sep 30 Russian piano masters, part 3.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg & Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Sep 2 RESPIGHI: *Church Windows* CD

Sep 9 RAVEL: *Sheherazade* CD

Sep 16 DVORAK: *Symphony No. 9* ("New World")

Sep 23 HAYDN: *Symphony No. 104* CD

Sep 30 MOZART: *Serenade, K. 361* ("Gran Partita")

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm Post Meridian

Host Valerie Ing with jazz for the late night. Includes:

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Sep 2 Engineer Rudy Van Gelder shares his perspectives on the recording industry and recording technology.

Sep 9 Alto saxophonist Richie Cole details his endless traveling in the cause of jazz, his recent recordings, and demonstrates his "echoplex" technique.

Sep 16 Steel drummer Andy Narrell demonstrates his unusual use of the instrument for jazz.

Sep 23 Tenor saxophonist Spike Robinson relives the jazz scene in England during the 1940s, and the personal odyssey that took him from jazz to engineering and back.

Sep 30 Miles Davis provides rare insights into his recordings, past, present, and future, including the classic *Kind of Blue*.

11:00 pm Post Meridian (continued)

More jazz for the night time.

2:00 am Sign-Off



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Thursday

5:00 am Morning Edition

6:50 am Regional news with Morgan Holm

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and Morgan Holm presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Sep 3 HANSON: "Romantic" Symphony

Sep 10 RODRIGO: *Concierto andaluz* CD

Sep 17 SHOSTAKOVICH: Cello Concerto No. 1

Sep 24 HERBERT: Cello Concerto No. 2

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

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2:00 pm Music from Europe

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Sep 3 The Bavarian Radio Symphony and the Danish Radio Symphony perform works by Mahler and Mendelssohn.

Sep 10 The Stuttgart and Bavarian Radio Symphony Orchestras perform works by Benjamin Britten, Bartok, and Berlioz.

Sep 17 Lorin Maazel conducts the Berlin Philharmonic in Haydn's "Oxford" Symphony; Gennaday Rozhdestvensky conducts the Moscow State Symphony in the World Premiere of a work by Sofia Gubaidulina; and Gyorgy Lehel conducts the Hungarian Radio Symphony in Karl Goldmark's *Rustic Wedding Symphony*.

Sep 24 Works by Beethoven, Koppell, Ravel, and Brahms are performed by the Stuttgart, Danish, Finnish, and Berlin Radio Symphonies.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg & Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Sep 3 HANDEL: *Water Music*

Sep 10 BARTOK: *Music for Strings, Percussion and Celeste*

Sep 17 MENDELSSOHN: *String Quartet in E-flat*

Sep 24 BRAHMS: *Clarinet Quintet*

9:00 pm Faces, Mirrors, Masks

During September, KSOR presents a reprise of four parts of this award-winning series about Latin American literature.

Sep 3 Clarice Lispector: The Poetry of Silence Lispector revolutionized Brazilian fiction by compiling a poetic style and deeply introspective philosophy.

Sep 10 Juan Carlos Onetti: The Atmosphere of a Brief Life This program features a look at Onetti, called the "Faulkner of Uruguay."

Sep 17 Alejo Carpentier: The Marvel of the Real From his first publication in 1931, this Cuban master had a profound influence on others. Garcia Marquez is said to have destroyed his own first novel after reading Carpentier.

Sep 24 Juan Rulfo: A Kind of Silence The shy, mysterious Rulfo wrote only two novels, but that was enough to change Mexican writing forever.

9:30 pm Post Meridian

Jazz for a Thursday night. Includes:

10:00 pm Ask Dr. Science

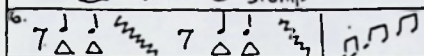
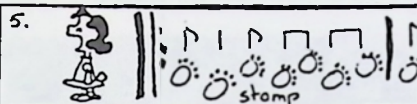
Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

10:45 pm Post Meridian (continued)

2:00 am Sign-Off



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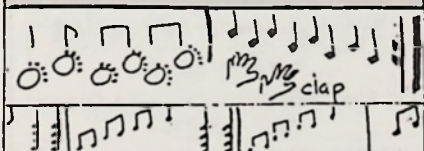
For twenty weeks during the school year, Siskiyou Music Hall will play a special music selection for the listening and learning pleasure of elementary school students. This is a cooperative effort of area music teachers and KSOR based on lesson plans designed by the University Interscholastic League.

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Friday

*by date denotes composer's birthdate



The producers, editors, technical directors, and administrative staff of All Things Considered.

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5:00 am Morning Edition

Includes regional news with Morgan Holm at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Sep 4 MOZART: Violin Concerto No. 5 in A Cd

Sep 11 MOERAN: String Quartet in A

Sep 18 BEETHOVEN: Piano Concerto No. 3 in C

Sep 25 CHOPIN: Piano Concerto No. 1

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm A Musical Offering

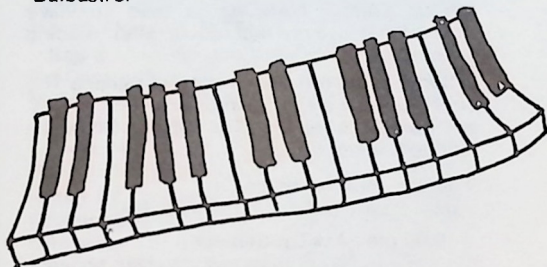
This concert series features music from the 16th, 17th and 18th centuries.

Sep 4 Lutenist Konrad Junghanel performs works by Weiss and Bach.

Sep 11 Harald Vogel performs organ and harpsichord works by Bohm, Buxtehude, Kuhnau, and Bach.

Sep 18 The Consort of Musicke, featuring lutenist Anthony Rooley, soprano Emma Kirkby, and bass David Thomas, performs songs and lute music from Renaissance Italy and England.

Sep 25 Harpsichordist Mark Roll performs works by Couperin, Royer, Rameau, and Balbastre.



3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Sep 4 A composer of contemporary standardss. Dave Frishberg plays and sings his "Dear Bix," then collaborates with Marian McPartland for "Just You, Just Me," and "I Want To Be Happy."

Sep 11 Carmen McRae sings and accompanies herself on piano, then joins Marian for duets on "As Time Goes By" and a 12-bar blues.

Sep 18 Composer/conductor Henry Mancini plays his hit themes like "The Pink Panther" and "Days of Wine and Roses," and joins Marian for a duet performance of "Baby Elephant Walk."

Sep 25 Respected pianist and academic Bill Dobbins plays duets with Marian like "Just Friends," "Billie's Bounce," and "I Let a Song Go Out of My Heart."

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C., as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg & Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford, and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Sep 4 BRAHMS: Eight Piano Pieces, Op. 76

Sep 11 MOZART: Sonata for Violin and Piano, K. 481

Sep 18 GERSHWIN: Piano Concerto CD

Sep 25 SIBELIUS: Violin Concerto CD

8:00 pm New York Philharmonic

Sep 4 Andrew Davis conducts the Prelude to *Khovanschina*, by Mussorgsky; the Piano Concerto in D, Op. 35 by Tchaikovsky with soloist Cho Liang Lin; and the Suite from the Ballet *Cinderella*, by Prokofiev.

Sep 11 Leonard Bernstein conducts the Symphony No. 2, by Charles Ives; and Schubert's Symphony No. 9 in C ("The Great").

Sep 18 Leonard Bernstein conducts Mahler's Symphony No. 2, with soprano Barbara Hendricks, mezzo-soprano Christa Ludwig, and the Westminster Choir, Joseph Flummerfelt, director.

Sep 25 Giuseppe Sinopoli conducts the *Canzon primi toni* and *Sonata pian e forte*, by Gabrielli; *The Earle of Oxford's March*, by William Byrd; the Violin Concerto in D Minor, by Schumann, with soloist Gidon Kremer; and *Also Sprach Zarathustra*, by Richard Strauss.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

The finest live performances from jazz clubs, concerts and festivals throughout the country.

Sep 4 Two talented singers, Sharon Freeman and Carmen Lundy, join forces this week for an exciting collaboration.

Sep 11 This week's program features classic moments from this year's world-famous Chicago Blues Festival.


Sep 18 Guitarist Charlie Byrd and his trio perform, and are joined by special guests Annapolis Brass.

Sep 25 Tenor saxophonist Frank Foster plays with the Cincinnati College Conservatory Jazz Ensemble.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



Bike Chata

Saturday, September 26
14 Mile Fun Ride!

Begins: 10 AM at Chata in Talent
Post Ride Party • Prizes • Festivities
Special Categories: Teams, Runners, etc

For Information and Registration
BIKE CHATA 535-2575
1212 S. Pacific Hwy. / Talent, Oregon

Saturday

by date denotes composer's birthdate

Weekend EDITION

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

6:35 am Northwest News A brief summary of the week's events in Washington, D.C., as they affect the Pacific Northwest.

7:37 am Star Date

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise, with host John Baxter. Includes:

8:30 am Diana Coogle Commentary

9:00 am Bioregional Report A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:30 am Calendar of the Arts The answer to the old question, "What to do this weekend?"

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Sep 5 One More Time Duke Ellington, Lee Wiley, and Count Basie recording the same composition twice.

Sep 12 Ella On Her Own Recordings by Ella Fitzgerald under her own name, both before and after her work with Chick Webb.

Sep 19 Alternate Takes Two tries of the same tune during recording sessions by Duke Ellington, Jimmie Noone and Bix Beiderbecke.

Sep 26 Keynotes Small group Dixieland, blues and be-bop from one of the fine independent jazz labels, including sides by Dinah Washington, Jonah Jones and Cozy Cole.

11:00 am The Canadian Opera

KSOR brings you another summer season of performances by the Canadian Opera Company, produced by WFMT, Chicago.

Local broadcast funded by Sun Studs of Roseburg and North Bend.

Sep 5 Macbeth by Verdi. You've seen it at the Oregon Shakespearean Festival, now hear Verdi's version of Shakespeare's tragedy, with Don Garrard as Banquo, Walter MacNeil as MacDuff, and conducted by Cal Stewart Kellogg.

Sep 12 Boris Godunov by Mussorgsky. Gwynne Howell sings the title role, and the cast includes Claire Powell, Donnie Ray Albert, Michael Meyers, Kevin Langan and Alexander Oliver. Berislav Klobucar conducts. (This concludes this season of the Canadian Opera.)

11:00 am San Francisco Opera Begins Sep 19

KSOR is proud to again broadcast operatic performances by this world-renowned company. Produced by WFMT, Chicago.

Sep 19 Otello by Verdi. Another of Verdi's Shakespeare operas, this production is conducted by Marek Janowsky, and features Margaret Price, Placido Domingo, and Silvano Carroli.

Sep 26 Khovanschina by Mussorgsky. Gerd Albrecht conducts, and the cast includes Helga Dernesch, Timothy Noble, Dennis Bailey, William Lewis, Gwynne Howell, and Matti Salminen.



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2:00 pm L'Orchestre Symphonique de Montreal

Sep 5 Charles Dutoit conducts Hindemith's Concerto for Wind Instruments, Harp and Orchestra; Bartok's Concerto for Viola, with soloist Pinchas Zukerman; and two works by Berlioz: the "Rob Roy" Overture, and *Harold in Italy*, again with Pinchas Zukerman as soloist.

Sep 12 Charles Dutoit conducts Music for Strings, Percussion and Celeste, by Bartok; Rachmaninov's Piano Concerto No. 2 in C Minor, Op. 18, with soloist Jorge Bolet; and *La Mer* by Debussy.

Sep 19 and 26 To be announced.

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts the best from his daily Chicago radio series, including interviews and readings.

Sep 5 Studs' guest is author Wallace Terry, discussing his book *Bloods: An Oral History of the Vietnam War by Black Americans*.

Sep 12 Robert Hughes discusses his historical work, *The Fatal Shore: The Epic of Australia's Founding*.

Sep 19 A program with the Balkan Rhythm Band, the best (and probably the only) Balkan-style jazz band in America.

Sep 26 Studs interviews Roberta Lynch, co-author with David Bensman of *Rusted Dreams: Hard Times in a Steel Community*.

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. & Mrs. Eric Overland; the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off

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you!

The Tennessee Walking Horse

Is that all they do. Like walk?

Well they call them walkers don't they.

Why would anyone want one that just walked. Seems like a lot of money for —

Aw. They do more than walk but they're famous for the nice easy running walk that's just like sitting in your grandma's rocking chair.

I knew you'd know. Since you're from there. A Tennessee Walking Horse. Texas. It's Texas not Tennessee.

Well my friend — it there anything you want to ask me? Anything at all? The boss said I —

Yes. As a matter of fact I was wondering —

Here comes the girl. I'll get that drink fixed for you. Say, honey, you speak any Spanish?

Guacamole, Enchilada, Taco Bell.

Honey, my friend here ordered a Margarita. He's from Texas and he knows the difference. Take this Tequila Slush back and bring him a Margarita — up.

It's a souvenir glass.

He don't care a thing about a souvenir glass. My friend wants a drink.

Well, I don't know. It's on the menu. Margarita. And this is what we serve.

Say. Look over there. Isn't that Colonel Sanders? With the old lady and the kid? They get a lot of famous people in here. You will love it here, my friend. Honey, go ask him for his autograph.

We're not supposed to. It's against the rules. The boss would fire me if I ever asked a star for his autograph. Besides. I don't think it's him.

Well go see.

Can't. It's not my table.

Run on back there and fix my drink then you hear? Well, tell me Jack. How long you been with the company?

Long enough to know better, ha ha.

You a native.

Yeah. California born and bred. Pure. First L.A. then raised in the desert. I transferred up here two years ago when the company made this the home office.

They were smart to move the home base here. Since all the machinery's made in Japan and the sugar comes from Hawaii. The port's perfect. All my buddies from the Texas office want me to send them Raider tickets. Course I hated to lose the Florida territory. And I hated to leave home.

You'll never feel it. You've got like Disneyland and Marine World and Knott's Berry Farm here. They'll take up the slack.

Knott's Berry? I thought they had their own?

Naw. We squeezed them on that one. They couldn't find another supplier for peanuts salted in the shell and they didn't have a soul who knew how to service a popper.

In the southwest the mainstay was peanuts. And I was wondering —

Here it's a draw between like cotton candy and candied apples. People are concerned about their health in California you know.

I'm sure glad you brought me to this old bar. It's kind of a relief from all the brand new plastic chrome and glass numbers I saw driving up.

Yeah. It's a dandy. Been here almost a year now. Look. Here's your drink. Say honey. Where'd you get this old bar?

Over a hundred years old. Imported. From Harlem. And the panelling came from a Superior Court in upper New York State. And see the revolving door? Same thing. The courthouse. Isn't it cute? I just love it.

These are some old courtroom chairs we're sitting in.

No. They're repros. Made for us by a specialty manufacturer in Salem, North Carolina. And the tables. You like the tables? We had them cast in Texas. That's real brass. Don't it look old? I just love it. And the plants. Look at all the pups on that one. We got a plant contract with this Jap dude who comes here every —

Well, Honey, why do they call it *42nd Street*?

The boss grew up in New York and he said 42nd Street had the best bars. Course it's no good now. Everybody has moved out here. Cause it's so bad there. You see that old lady and that old man over there in the corner? The strawberry daiquiris? They come in here every afternoon. They used to live in that neighborhood and they say this is just like it used to be before it went bad. Except we've got a fireplace. They didn't have a fireplace in New York. Well it looks like a fireplace. I mean. Can you tell that isn't real wood burning?

The way you talk, honey. You're not from here either, are you?

No.

Let me guess. Amarillo.

Close. Ponca City.

Well, I'm mighty proud to —

Hey, look over there friend.

You know, I never saw one of those before.

Yeah?

Those big teevees. Look. They just turned it on.

I got one in my house. They're the thing man. And a VCR. Like you got to get you a VCR. It's the thing. You just look over the guide before you go out, set it, then if you're out late, you haven't missed a thing. In fact. Sometimes on Saturday. I stay in bed all day just watching all the things I missed. I got this one lady — she's in software — she's got one too and sometimes I invite her over for the weekend. She brings her tapes. We just get in bed, turn the teevee on and have us a time. We never leave the house. Send out for pizza. It's a great life. It you don't weaken.

Yeah. One thing I did notice since I got here. All those places I used to see on TV? Now I'm driving through 'em. Makes me feel like I'm in and out of the movies.

Don't I know it. I'll tell you a secret. I always wanted to be on "The Dating Game." Last time I was scheduled to work L.A. I phoned down there to see how to get on the show. They were nice. Said come on.

Did you get on?

Naw. It's free to get in you know. And the day I went they had a busload of Shriners and they had taken all the seats in the audience. Bunch of turkeys from the Midwest. What did they know? Here I got a dozen programs stored on the Betamax. I had it all figured. And a bunch of damn Shriners kept me from getting in.

Too bad.

Say. Let me give you a guest pass to my health club. You know how it is with this job. Like you sit on your can every day. Driving. Talking. Eating cotton candy and peanuts with customers. You got to do something for your health. Now me. I work out three times a week. Feel my gut. No go ahead. Feel it. Hard as a rock.

Look at those two sweet ladies over there. They look like good company. Why don't we invite them to join us for a drink?

Those two? Like they're lesbians, man. Don't you know nothing?

Oh.

Now if you want to seek out a little female companionship. I know the place. It's just a few blocks from here.

No. Really. You know I never wanted to leave Dallas. It was my home. Know what I mean? But after my wife —

Yeah I know. But tell me. How do you handle this one. Say you're in a Singles Bar and some fair lady says what do you do? Whaddaya say, I'm in Cotton Candy baby. Doin' a little peanuts on the weekend.

You know she was from —

Say there's this other place I know about. Actually it's like the recreation room in an apartment complex. But oh baby the girls in there. Wanna go over there?

It's not that the people aren't nice here. Actually everyone is very friendly.

Or you could come over to my place. I got me a bootleg copy of *Superman*. We could watch it on the VCR. You seen *Superman*?

I can't quite put my finger on it. It isn't that everybody's running or anything like that. It's no horserace.

Grease. I got *Grease*. You seen *Grease*?

You take a Tennessee Walker. Now there's a horse. He don't just walk. A good one's five gaited. Know what I mean? He's got a walk, a trot, a lope, a gallop and this real nice running walk that is easy as can be but really covers the ground. That's what I like. A horse with a nice easy running walk.

Yeah. I think that's what they use at the Glorietta Downs.

No. Those are thoroughbreds. But the best horse of all is a Tennessee Walker. He's got a little Arabian for smoothness, a little this, a little that and you know what you get? The smoothest ride you ever had. Real easy but covers the ground.

Yeah.

Houston rode one.

Who?

Houston, Sam Houston. All the way to the Alamo on a Tennessee Walker.

Say. You called on Petrini yet? I meant to warn you about him. He's crooked as a dog's hind leg.

I was hoping California would be different but I guess there's skunks everywhere in the world.

Say. You have any trouble in Texas getting the cones for cotton candy? Strike had us using some inferior grade of paper. It would bend right over and dump the thing on the ground. But I think the strike's over now. There sure is a lot of worry in this business. Always a headache over something. You just get one thing cleared up and up jumps something else.

Speaking of jumping up. I'd better get. I promised my mama I'd call her today. My little girl lives with her now, and . . . you know living out here, we're always behind everybody else. I can't get used to the idea that it's later everywhere else in the world than it is here.

Yeah. I gotta run too. It's almost time for Wide World of Sports and I forgot to turn the tape machine on. Say. Can I give you a ride?

No thanks. I'd better walk.

Linda West Eckhardt is the author of five cookbooks and over two dozen published short stories and magazine articles. She also has a novel in progress. In July, a promotional tour for her latest cookbook, *Barbecue Indoors and Out*, took her to ten American cities in fifteen days. She lives in Ashland with her husband, Joe, and son, Jay.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

1 Britt Jazz Festival

Sept. 1 Pat Metheny Group with Lyle Mays. Peter Britt Gardens
1-800 33-BRITT (West States) or Oregon:
1-800 33-BRITT Jacksonville

1 Exhibit: Indian artifacts, logging, farming, clothing, furniture and other items.

10 am - 5 pm, closed Mon. Burrows House and Log Cabin Museums
545 S.W. 9th Street
(503) 265-7509 Newport.

1 thru 5 Theatre: "A . . . My Name is Alice" by the Oregon Cabaret Theatre

241 Hargadine
(503) 482-2272 Ashland.

1 thru 6 Exhibit: Whimsical Clay Sculpture by Claire Barr-Wilson and new work by Judy Howard

Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 Ashland.

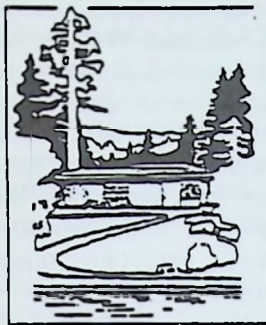


1 thru 18 Exhibit: Member Show

230 Second Street Gallery
230 Second Street, Old Town
(503) 347-4133 Bend.

1 thru 19 Exhibit: Hand painted porcelain by members of the Southern Oregon Society of Porcelain Artists.

Judging by popular vote
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 Grants Pass



1 thru 19 Exhibit: Southern Oregon Society of Porcelain Artists, and Erin Williams, Watercolors

Grants Pass Museum of Art
Riverside Park
(503) 479-3290 Grants Pass

1 thru Oct. Exhibit: New exhibit of original art works on Shakespearean themes. Features King Richard II and Macbeth. Daily 10 am-5 pm. Closed Tues

Admission includes gallery talks/lectures
Shakespeare Art Museum, 460 "B" Street
(503) 488-0332. Ashland.

1 thru Oct. 1 Exhibit: Wood fired Anagama Ceramics, Prints and Drawings

Featured artists: Frank Boyden and Margot Thompson.
Frame Design and Sunbird Gallery
836 N.W. Wall
(503) 389-9196 Bend.

1 thru Oct. 4 Oregon Shakespearean Festival on the Elizabethan Stage:

Shakespeare's *A Midsummer Night's Dream*; *Macbeth* and Thomas Dekker's *The Shoemaker's Holiday*. Tickets and free schedule color brochure.
Siskiyou and Pioneer Streets, Box 477
(503) 482-4331 Ashland.

1 thru Oct. 31 Oregon Shakespearean Festival at the Black Swan: *Ballerina*

by Arne Skouen. Tickets and free color brochure, North Main and Pioneer Streets, Box 477
(503) 482-4331 Ashland.

1 thru Oct. 31 Oregon Shakespearean Festival in the Angus Bowmer Theatre:

Shakespeare's *Richard II* continues thru Sep. 14; *She Stoops to Conquer* by Oliver Goldsmith thru Oct. 31; Brendan Behan's *The Hossage* reopens Sep. 13; Sam Shepard's *Curse of the Starving Class*; and *The Member of the Wedding* by Carson McCullers thru Oct. 31. Tickets and free color brochure

North Main & Pioneer Streets; Box 477
(503) 482-4331 **Ashland.**



3 thru 30 Exhibit: Watercolor by Bruce Butte, Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 **Ashland.**

4 Original Songwriters' Night;
kick-off entertainment for Crescent City's Seafood Festival, sponsored by the Del Norte Association for Cultural Awareness, P.O. Box 1480
(707) 464-1336 **Crescent City.**



4 and 5; 12 & 13 Play: Annie Get Your Gun by Bandon Playhouse;
8 pm; matinee on 13th at 2:30 pm. Call for ticket info. Harbor Hall
210 East Main Street, Old Town
(503) 347-2511 **Bandon.**

How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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4 5, 11, 12, 18, 19, 25, 26, Oct 2, 3 **Play: Isn't It Romantic** by Wendy Wasserstein
Tickets available Tues thru Sat. 1 - 5 pm
Performances 8 pm. Encore Theater
229 S.W. "G" Street
(503) 479-8089 **Grants Pass.**

4 thru 26 **Exhibit: Katherine Elisar, Prismatic; Sherry Dunnihoo-Baskets, Corienne Geddes, Weavings.**
Reception: Sept. 4, 7 - 9 pm
Umpqua Valley Arts Association
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**

11 thru 13, 18 - 20, 25 - 27 **Play: An Early Evening With . . .** An Original Comedy
Review presented by The Dolphin Players
Fri & Sat 8 pm; Sun matinee at 2 pm
The Dolphin Theater, 375 Central
(503) 269-0123 **Coos Bay**

13 **Meeting: Umpqua Valley Quilters' Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**

13 **Meeting: Watercolor Society**
2 pm Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**



Coos Art Museum

4 thru Oct. 11 **Exhibit: Marine Art/ Marine Science** 11 am - 5 pm, Tues-Fri;
Noon - 4 pm Sat-Sun; Closed Mondays
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay.**

6 13, 20, 27 **Melodrama: The Problems of Purity** by Barbara Haley. Tickets available
Tues through Sat 1 - 5 pm.
Performances 2 pm. Encore Theater
229 S.W. "G" Street
(503) 479-8089 **Grants Pass.**

16 **Performance: The Chinese Children's Palace of Hangzhou**, 45 performers from the People's Republic of China will present Chinese classical & folk music, dances and acrobatics. 7:30 pm
Big Five Theater Series
College of the Siskiyous, 800 College Ave
(916) 938-4462 **Weed.**

17 **Exhibit: Bicentennial Event Opening**
Umpqua Community College Art Gallery
Whipple Fine Arts Building
(503) 440-4600 **Roseburg.**



19 Performance & Workshop: Tom Doty presents stories and myths of Native Americans from Southern Oregon and Northern California.

Unipqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**

19 thru 21 Redwood Fired Kiln Workshop

Theory, construction and firing a redwood-fired kiln. Students bring bisque-fired pottery; class furnishes glazes. Write for info:
Lighthouse Art Center, P.O. Box 993,
Crescent City, CA 95531
(707) 464-4137 **Crescent City.**

19 thru Oct. 16 Exhibit: Art for the Home: Elizabeth Lewis, weaving and watercolors; and Jim Lewis, sculptures.

Reception: Sept. 19, 5 - 7 pm.
230 Second Street Gallery
230 East Second Street, Old Town
(503) 347-4133 **Bandon.**

23 Book and Breakfast

Douglas County Justice Hall Cafeteria
6:30 am
(503) 440-4310 **Roseburg.**

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

November Issue: Sept. 15

December Issue: Oct. 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

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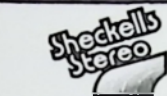
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Opera



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Coast Music Festival



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Satellite Recordings



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Star Date

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Richard Nelson, O.D.
Doctors of Optometry**
1005 E. Main St. Suite 11
Medford 773-5522/773-1414

Music Memory Feature

Hampton Holmes
Real Estate



135 Oak St.
Ashland 97520

All Things Considered

HARDIN OPTICAL COMPANY
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Ask Dr. Science

Gateways
PROGRAM
Douglas Community
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All Things Considered

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